

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

University Women's Chorus

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ANN COOPER GAY, conductor

Sunday, December 3, 1989
Walter Hall
2:00 pm

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PROGRAM

Magnificat

Michael Haydn
(1737 - 1806)

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari mea.
Quia respexit humilitatem ancil laesuae:

ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies,
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros
Abraham et semini ejus in saecula.
Gloria Patri et Filio et Spiritui sancto.

Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum. Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his
handmaiden.
For behold, from henceforth all generations will
call me blessed
for he that is mighty hath magnified me;
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath showed strength with his arm;
He hath scattered the proud in the imagination of
their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.
He hath holpen his servant Israel

as he promised to our forefathers Abraham
and his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
as it was in the beginning, is now and
ever shall be, world without end. Amen.

Only five years younger than his now more famous brother Franz Joseph, Michael Haydn also enjoyed a career as a composer. They both received musical training as choir boys at St. Stephen's Cathedral in Vienna, and Michael eventually became cathedral organist in Salzburg. It is, therefore, no surprise that Michael Haydn's greatest contribution is in the field of sacred music.

Reinhard G. Pauly has edited and published this version of Haydn's *Magnificat*, taken from the final portion of a 1793 Vespers service. The autographed manuscript was written for treble voices, but the accompaniment included strings, horns and organ. In his role as cathedral organist, Michael Haydn composed numerous other works for his young choristers.

Jesus Christ the Apple Tree

Elizabeth Poston

(b. 1905)

arr. Errol Gay

Elizabeth Poston, an English composer, writer and pianist, was born in 1905. She has collaborated on several film scores, and composed chamber music and works for choral ensembles. Her interest in collecting folksongs and hymn-tunes is reflected in *Jesus Christ The Apple Tree*, which seems to combine British and American folk elements. This is appropriate, as the words are taken from a collection of hymn texts compiled by one Joshua Smith in New Hampshire in 1784.

This afternoon's version combines Poston's original melody and SSAA setting with two additional verses set by Errol Gay to replace the original SATB version. The addition of flute by Dr. Gay highlights one of the "other-than-vocal" talents within the choir; the result is a fittingly 18th-century amalgam -- a miniature *pasticcio*.

-- Ann Cooper Gay

Concierto de Navidad

Paul Csonka

(b. 1905)

1. **Amoroso Pastorcillo**
2. **Al Niño Jesús -- Soloist: Hope Nightingale**
3. **La Nana -- Soloists: Melanie Paul, Cassandra Bourne, Hope Nightingale**

Dr. Paul Csonka, born in Vienna in 1905, founded the Salzburg Opera Guild, and toured with it for the late Sol Hurok. He later settled in Cuba where he conducted with the Pro Arte Society, The Havana Philharmonic, and his own television show on classical music. In 1961 he became Associate Conductor of the Miami Opera Guild, and in 1962 conducted the first performance of the Civic Opera of the Palm Beaches. A distinguished composer as well as conductor, his *Second Symphony* won first prize in the Cuban International Competition. He has composed concertos, cantatas, ballets and operas in addition to solo instrumental and vocal pieces. Dr. Csonka is, in addition, a member of the faculty of Florida International University in Miami.

Composed in 1958, the *Concierto de Navidad* is a setting of three traditional Spanish religious poems for four-part treble voices and harp. The writing reflects the melodic and rhythmic patterns of Spanish music. The narrow range, chromaticism and triplet flourishes of the melodies evoke the spirit of the Flamenco singers. Frequent alternating between duple and triple meters and the use of hemiola are reminiscent of the *Polo* and other traditional dances of Spain. The use of the harp suggests the guitar, the instrument of the Spanish soul. Parallel harmonic movement and the occasional use of canonic imitation recall the early traditions of Spanish sacred music. Divided into three sections, the work is performed without pause. The first movement is an exhortation to dance and sing, and Csonka employs many Spanish dance elements, particularly in the central harp interlude with its syncopations and guitar-like strumming. The second movement is a quiet hymn of praise with a soprano solo introducing the principle melodic material. Another harp solo separates the statements of the text. The final movement is in a fast dancelike triple meter. The text is delivered in a rapid staccato with many Flamenco flourishes on an open "ah" sound. As the Infant Jesus is lulled to sleep in this most Spanish fashion, the music

concludes in a hushed tone of reverence and awe. As Director of the Civic Opera of the Palm Beaches, Dr. Csonka once wrote: "No one knows better than I, who have twice lost everything to political regimes, that the only permanent possessions are education, art and memories. I hope you will share with me the memorable experiences of great art -- this season, and in the future."

-- Doreen Rao

I. Amoroso Pastorcillo
de Dionisio Solis

¡Cantad y bailad,
pastorcillos!
¡que en medio de sombras
y de oscuridad
al sol increado
se mira brillar!

II. Al Niño Jesús
de Ventura de la Vega

Al himno que los ángeles
entonan en el cielo,
unamos nuestros cánticos
desde el humilde suelo.
¡Cantad, mortales,
al Niño Redemptor.
Hosanna al Unigénito
que del celeste trono
hoy baja a ser la víctima
del mundanal encono!
¡Hosanna al Que desciende
en nombre del Señor!

III. La Nana
de R.S. Gomis

¡A la nanita nana
nanita Ea;
mi Jesús tiene sueño,
bendito sea!
¡Pimpollo de canela
lirio en capullo!

I. The Loving Shepherd
by Dionisio Solis

Sing ye and dance ye,
gentle shepherds!
Ye, who in darkness
and in the shadows
can worship the sun that
has not yet appeared!

II. To the Child Jesus
by Ventura de la Vega

To the hymns of the angels
that on high resound,
We lift up hosannas
from our humble ground.
Sing to him, mortals,
the Redeemer, the Child!
The only-begotten,
Who down from His throne
comes this day to die and
for evil atone!
Glory to Him who
From heaven descends
In the Lord's name!

III. Lullaby
by R.S. Gomis

Sing and lull him, blessed Mother,
Lull and sway and sing!
Drowsy is my little Jesus;
Blessed may He be!
Sprig of sweetest spice, my loved one,
Lily blossom, He!

¡Duérmete, vida mia,
 mientras te arrullo!
 ¡Duérmete, que del alma
 mi canto crota,
 y un deliquio de amores
 en cada nota!
 ¡Niño en cuyos ojos
 el sol fulgora,
 cerrarlos es cerrarme
 de noche oscura,
 Pero cierra bien
 Los ojos bellos!
 ¡Fuentecilla que corre,
 clara y sonora, calla,
 mientras la cuna
 se balancea;
 calla ruiseñor!

Sleep, my soul, my life, my dear one,
 While I sing to Thee!
 Sleep, while up from out my bosom
 Wells my tender lay,
 And each note, so full of rapture,
 Sings my love to Thee!
 Babe, whose flashing eyes so sparkling
 Mean the sun to me,
 When you close them darkness covers
 All that I would see;
 Yet the time has come to shut them;
 Close those eyes so clear!
 Rivulet that runs and babbles,
 Cease thy murmur now.
 While the cradle swings, be silent
 Nightingale, yes thou!

(Freely rendered by S.R. Rosenbaum)

Ave Maria, Op. 93

Gabriel Fauré
 (1845 - 1924)

Gabriel Fauré, born in Pamiers, France, was sent to Paris at the age of nine to study church music and literature. In 1861 he became the pupil of Camille Saint-Saëns. After various appointments as a church organist, he became professor of composition at the Paris Conservatory (1896) and eventually became the director (1905 - 1920).

Although he published no symphonies or concertos, he is best known for his *Requiem* (1887) and nearly one hundred songs, of particular note being *Après un rêve*, *Clair de lune* and *Lydia*. His *oeuvre* also includes numerous piano pieces, several song cycles, chamber music for string instruments, two lyric dramas and several sacred works.

Ave Maria, op. 93, for two sopranos and organ was published in 1906, and was based on an earlier version from 1877. Editor Harold E. Mason has suggested with this publication the effectiveness of this particular duet for full treble choir.

-- Ann Cooper Gay

Ave Maria! Gratia plena,
 Dominus tecum,
 benedicta tu in mulieribus.
 Et benedictus fructus ventris tui, Jesus.

Hail Mary, full of grace:
 the Lord is with thee;
 blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus.

Sancta Maria, mater Dei,
ora pro nobis, peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Holy Mary, Mother of God,
pray for us sinners
now and in the hour of our death.
Amen.

Magnificat

Donald Patriquin
(b. 1938)

"Donald Patriquin was born in 1938 in Sherbrooke, Québec. His early compositional studies were primarily with Istvan Anhalt at McGill's Faculty of Music. He later studied at the University of Toronto with John Weinzwieg who influenced his writing in two prime areas -- rhythm and colour.

His early studies in environmental biology have left their imprint on his work, both in character and in choice of topic. Patriquin's music certainly contains elements of his formative influences, as well as signs of his early exposure to music as a boy chorister. The latter is reflected particularly in the vocal shapes of his lines in both choral and instrumental idioms. In addition, many of his works display elements of folk music which surface when summoned, providing a simple directness and drive.

Patriquin has been involved variously as performer, conductor, and composer since childhood. His music, often described as 'accessible', generally springs from modality with extended forays into a realm whose basis lies more in abstract sonority than in prescribed approaches or systems. This duality of highly organized materials and almost randomly disposed elements becomes increasingly apparent in his more recent works. His music as a whole tends towards the dramatic which, on occasion, overflows into extra-musical events.

Patriquin lectures at McGill University in theory and analysis, ear training, and choral and instrumental arranging.

*** Intermission ***

Salvator Mundi

William Mathias
(b. 1934)

- I. Make we merry
- II. Mirabile mysterium
- III. Be we merry in this feast
- IV. Lullay -- Nanette Lockhart, Melanie Paul, sopranos
- V. Susanni
- VI. Christe, redemptor omnium
- VII. Welcome, Yule -- Cheryl Hickman, soprano

Carolyn Maule, Andrea Stoneman, piano;
Andrew Morris, Craig Hunter, Steven Wassmansdorf, percussion

This work was commissioned by Cheltenham Ladies College in association with the Welsh Arts Council, and was first performed on 10 December 1982.

"The instrumentation of *Salvator Mundi* was only partly dictated by the fact that the work was to be composed in the first instance for school forces; the combination of chorus, piano duet, percussion, and string orchestra provided the means for desired textural contrasts. The poems are very varied in mood even though all are concerned with the nativity. Numbers I and VII are overtly secular emphasizing the beginnings of the Carol as a dance form; numbers III and V do likewise, but to words of a more clearly religious import; numbers II, IV, and VI are different in reflecting the essential mystery of the Incarnation. Sacred and Secular combine overall in a joyful celebration of Christmas."

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THIS AFTERNOON'S ARTISTS

ANN COOPER GAY holds a Bachelor of Arts degree in music from Austin College in Texas. Following vocal studies at the University of British Columbia and the University of Toronto's Opera Division, she performed leading roles with the Canadian Opera Company, and was engaged by opera companies and orchestras across North America. Ms. Cooper Gay can be heard as Sara Riel on the Centredisc recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman pasticcio *Rags to Riches*.

Since 1984, Ms. Cooper Gay has been increasingly active in the training of children's choirs. She studied with Doreen Rao at Northern Illinois University and with Helen Kemp at Westminster Choir College. The High Park Girls' Choir of Toronto, which she founded in 1986, was chosen as a finalist in the Kiwanis Music Festival, and was invited to perform at the International Choral Festival and the National Kodaly Conference. She is also conductor of the Children's Choir and Summer Choir Camp of the Royal Conservatory of Music. While pursuing a Master of Music degree from the University of Toronto, she teaches music at Hodgson Senior Public School, performs as soprano soloist, and adjudicates at various festivals.

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University Women's Chorus

Sopranos

Lysandra Almeida
Anastasia Bethanis
Cassandra Bourne
Cecilia Chan
In-Ah Cho
Petrusia Chornopyski
Cordula Ernst
Lisa Helferty
Cheryl Hickman
Simone Jubas
Anne Kong
Dorcas Lee
Nanette Lockhart
Rebecca Loo
Carol-Anne Macfarlane*
Lisa Martinelli
Nadine Matsunaga
Justine McIntyre
Chemayne Micallef
Hope Nightingale*
Melanie Pauls
Susan Robinson
Lois Simmons
Andrea Stoneman
Werning Tang
Catherine Waring
Jacqueline Warwick
Heather White
Carmen Wiebe
Karri Yamo

Altos

Mary Angastiniotis
Larissa Bachnivsky
Cassandra Bourne*
Annie Chang
Brenda Chan
Jaehae Choe
Jennifer Crabtree
Jennifer Francis
Sandra Gazetos
Miki Hayashi
Sara Lynn Hutchison
Lisa Iwasaki
Lydia Jeevanayagam
Gillian Johnson
Joo Joo Kang
Mami Kuroda
Paula Kwiatkowska
Kristi Laird
Heesok Lim
Byrdena MacNeil
Donna Mak
Marijana Masic
Carolyn Mauleb
Jacqueline Plaatjes
Michelle Planeta
Catherine Powell
Joanne Redhead
Beata Wozniak
Judy Yan

*Section Leader

▲Manager

●Accompanist

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Special thanks to **Dr. David Klausner**,
member of *The Toronto Consort* and Associate Director of the Centre for Medieval Studies,
for his assistance with early English pronunciation.

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